THE C4 NEWSLETTER

Spring 2018 *Volume 26, Number 1*

New Connecticut Copper Variety 1787 M33.13-Z.27 – See Page 31.
Image Courtesy of Syd Martin & Randy Clark

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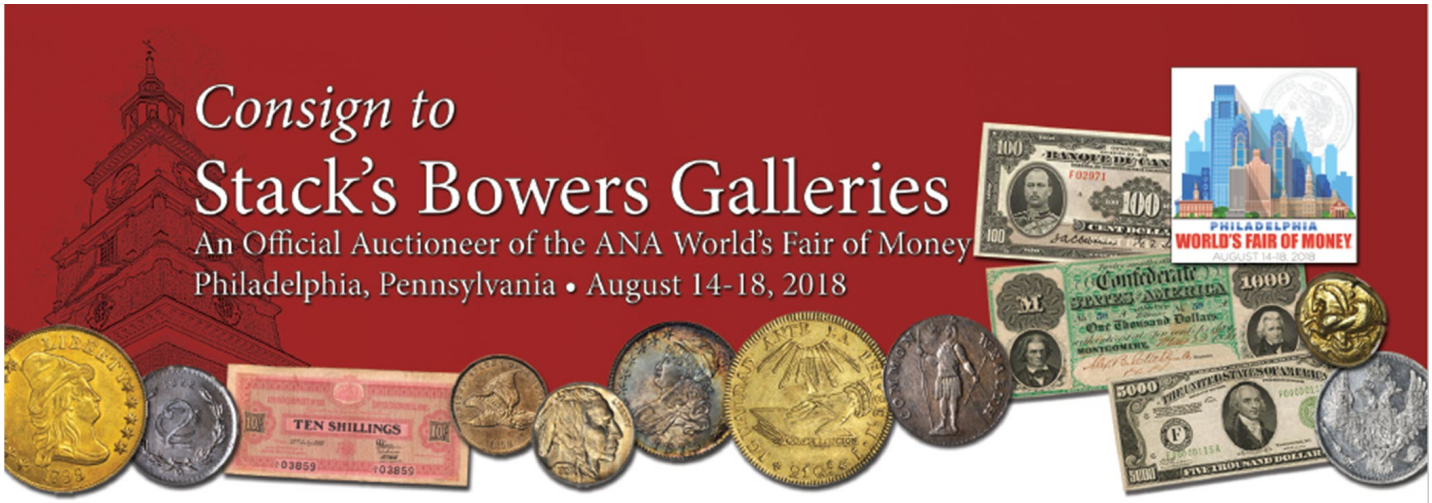

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PRESIDENT'S CORNER

(Jack Howes)

Spring is around the corner. It was a cold and snowy winter in Michigan this year. I shoveled more snow in one day than all the previous winter!

Well, this will be the 25th anniversary of the Colonial Coin Collectors Club aka C4. We are in the process of designing a medal to commemorate this event. It will be distributed at our annual convention in Baltimore this year. Again note that the convention is in October this year. Please mark your calendars now or better yet make your reservations! The will be a few silver ones and possibly a gold one that will be in our donated lots auction.

C4 will have a donated lots auction this year at our convention. We have begun collecting items. Please consider donating something. We are interested in donations of anything with colonial content. What we have found works well is colonial numismatic literature. Or colonial ephemera.

Speaking of numismatic literature, the club has just published two new colonial books. A group of researchers led by Roger Moore has published a book on contemporary counterfeit coppers. This is a vast area that had been only superficially treated until now. The new C4 book, *Contemporary Counterfeit Halfpenny & Farthing Families* is the first attempt to bring structure to the huge number of varieties of these coppers that made a significant portion of the circulating small change in the late colonial period. This research effort is the first volume in a planned multi volume work that divides groups of halfpence and farthings into what the authors call Families. This book is available from Charlie Davis. You will find a full page ad for this book in this issue. Support your club's education efforts and order a copy today!

Secondly, Syd Martin has published a definitive volume on St. Patrick coinage. Syd covers both the small size and large size St. Pats. He has developed a variety naming method that will become the standard. The book is full color and is available from Charlie Davis also. Likewise there is a fully page ad later in this issue. Get your order in soon!

As a reminder, this is an election year and the call for nominations for C4 officers needs to be sent to Syd Martin or Leo Shane's email address, both of which are found in the beginning of this Newsletter. Please Note that YOU DO NOT HAVE TO LIVE IN THE REGION THAT YOU REPRESENT. The nominations need to be sent no later than June 1, 2018, with final voting to be sent to Jay Knipe's email or snail mail address no later than September 30, 2018. Jay's email and snail mail addresses can be found, above, in the Newsletter. A ballot will be present in the July Newsletter.

I find it hard to write this column without including something directly about colonial coins with images. So, I will end this column by noting that there are still rarities

to be found. On eBay in early November last year, a sharp eyed individual (who is unknown to me) snagged a lower grade unattributed New Jersey copper in a Buy It Now auction (BIN.) The coin turned out to be an example of Maris 23½-R. The fourth example known, moving this variety from R8 to R7+. And this was not the only very rare variety to turn up "out of the woodwork." A second example of the Machin's Mills variety 25-87C surfaced in a small consignment of coins to a well know dealer. This coin was auctioned earlier this year.

New Jersey copper, Maris 23½ -R

Machin's Mills copper, Vlack 25-87C

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ANOTHER FRIEND REMEMBERS ROBERT MARTIN

(Jeff Rock)

Robert Martin. I could likely fill half this issue of *the C4 Newsletter* with stories about my friend – and the funny thing is that I saw him a handful of times a year at most! Those who saw him far more often could write books about his numismatic exploits – the great coins won or missed, the tactics, battle plans, partnerships and backroom deals made when a great auction came around, the endless research. While many of those stories will stick with me until my eyes also close for the last time, I'd like to instead think about the beginning – or at least one of the first times I actually met Robert in person, the time of this photograph, 30 years ago this year. It was the sale of the Frederick B. Taylor collection – held, in all places, at the World Trade Center in Manhattan. I'm not sure how it happened but I managed to be placed front and center in the photograph, peeking over John Ford's shoulder, while Robert is partially hidden at the left side, second row. While I had "known" Robert for a half decade or so previously, we had only really communicated by mail and met a few times at an EAC or ANA show a few years before this. But the Taylor sale is one that always sticks out to me.

I had amassed a lavish war chest for the auction – nearly $1,000 (about two months' rent at the time), and I was determined to add 4 or 5 really rare varieties to my collection. I sat through the other colonial series, watching the prices and thinking I might have to be happy with just 2 Connecticuts, maybe 3 if I was lucky because the prices were so high (today of course those same prices seem like ridiculous bargains). I watched in awe as Robert bulldozed his way through the 1786 varieties, buying pretty much every rare variety and major type in nice grade – and sometimes in duplicate as he did with the 2.2-D.2. He continued to add pieces throughout the sale – not the choice Uncirculated ones which went way too high (and mostly to two other bidders), but pleasing EF and AU coins, often ones that ended up being among the finest known of their varieties because Robert had done the research and he knew how nice some things came – or didn't come. Towards the end of the sale I managed to pick up a couple of lower grade R-8 varieties that clocked in at under

$300 each. On at least one of them Robert motioned for me to keep my hand up – it was a good coin, one that held its rarity, and he knew it would be a good piece for me to chase. Perhaps because I was the youngster in the room and hadn't won much, some collectors and dealers backed off and let me get a few pieces for very fair prices. Afterwards Robert congratulated me and mentioned that the one he pushed me to bid a tad higher on was a variety he didn't have and would probably never own, which made me feel like my collection was a bit more special than it had been before I came to the sale.

But that was the kind of person Robert was. He cared about the hobby, the Connecticut copper series in particular, and he liked the people who shared his interest – and he didn't need to knock someone else's coin to make his look better (though his usually WAS better than most). He was generous with his time and his knowledge, and every serious collector who got the chance to meet him usually heard stories about the good old days or major sales and the collectors who built them. Robert didn't publish a lot – though knowing how well he could tell a story and with his recall of facts and figures he should have (and how I wish I had a tape recorder around every time I talked to him). After the Taylor sale era I saw more of Robert, especially when I left the collecting side and went to dealing (with a little collecting thrown in). There would be 2-3 auctions a year in New York that had colonials, and we would both attend the C4, EAC and ANA conventions – the first one never missed until his health deteriorated a bit last year, the latter two mostly attended when they were closer to him. Whenever we met we would pick up pretty much where we had left off – for with the passage of time you get used to having someone as part of your life, even if you don't see them as often as you would like. But when you do meet you are able to catch up on the recent past and reminisce about the more distant one.

After the Taylor sale Robert and I chatted and he said that he saw me purchasing his collection 20-30 years down the road, whenever he was ready to retire. I remember the exact figure he said he thought it would then be worth -- $100,000 (given my $1,000 budget at the auction an almost unimaginable sum!). Had I been smart I would have made him write out a contract right then and there for that amount, which is a fraction of what his collection will eventually sell for.

Robert cherished his friends – even if he did so in his gruff Bronx manner! But he was a stable presence in the hobby, a bridge between past generations of collectors who he knew when he started collecting (Richard Picker, David Sonderman and others who were active in the 1970's and early 1980's) and the younger crowd (as we were then) who shared his passion for sharing information instead of being secretive and withholding data from others. The hobby is better off for him being part of it and we are better off for having known him.

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C4 LIBRARY CHALLENGE

(Leo Shane)

Since I issued a Library Challenge to all C4 members late last year, I thought it would be appropriate to lead by example. Here is my first book report. Feel free to use this format for your report or chose another if that suits you better. Leo

Book: *Essays on The Monetary History of the United States*

Author: Charles J. Bullock

Edition: Greenwood Press Publishers, New York NY, 1969

Summary: This book was written by Mr. Bullock prior to 1900 with information he gathered for various lectures he conducted. It is presented in three parts. The first is a history of the US monetary system starting with Wampum and Barter and continues to the close of the 19th century. The evolution from Barter to a gold and silver (specie) based economy is discussed. The rise and fall of Paper Currency during various episodes is also analyzed. The impacts of wars and the strain on the economy is also shown.

The second part of the book is a history of the monetary system of North Carolina from the beginning to end of the 18th century. It shows the progression of unbacked paper currency being issued, it's depreciation, more issues of unbacked currency and finally the retirement of this paper at greatly reduced values. The net result is a "tax" on creditors since loans are paid back in depreciated money. The third part is much like the second except it is an analysis of the monetary system in New Hampshire. Most of the book focuses on paper currency but references to various coins are made throughout.

Comment: I enjoyed reading this book because it shows the battle between opposing economic points of view on how the US monetary should work. The book is a little "textbookish" but if you work your way through it without focusing on every detail, you do get a very good understanding of how our monetary system works, how it has evolved and the implications of issuing unbacked paper money.

Recommendation: Anyone who is interested in the story behind the coins and paper currency we collect should read this book. It is a look back to when our new nation was in its infancy.

This book was donated by the Estate of Mike Ringo and is available for loan to all C4 and EAC members.

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CAPT. THOS. MACHIM'S [sic] FINAL RESTING PLACE

(Mark R. Vitunic)

On my recent Thanksgiving week road trip, I decided to take another numismatic detour, this time to the gravesite of Thomas Machin of Machin's Mills counterfeit halfpenny fame. Captain Machin is buried in the town of Carlisle (population < 2k) in Schoharie County, New York, approximately 100 miles north of the Machin's Mills mint site. The mint site itself is approximately 70 miles north of New York City. As I neared the cemetery, my GPS route had me taking Howes Cave Road (a tribute to our C4 President?!). The entrance to the cemetery, appropriately on Cemetery Road, is marked by a blue historical sign installed by the New York State Education Department in 1935. Oh no! - They misspelled Machin's name on the sign! Undeterred I pulled in anyway.

The cemetery is small, approximately 200 feet by 800 feet, certainly small enough to park the car and walk its entirety. Machin's grave is easy to find, marked by multiple historical markers and signs. On the largest sign, Captain Machin's service under George Washington is noted, as is the Great Chain constructed by Machin across the Hudson River near West Point. Not unexpectedly, Machin's contribution to numismatics is not noted. Also buried in this cemetery are multiple Revolutionary War veterans and other contemporaries.

The original headstone reads:

†
THOMAS MACHIN
-
NEW YORK
-
CAPT.
2 CONTINENTAL ART.
REV. WAR
APRIL 3, 1816

No doubt, Captain Machin could never have imagined that the clandestine emission of coins from his "mint" would be not only prized by modern day collectors, but also cataloged and collected by die variety and die state. In the spirit of Thanksgiving, I expressed thanks for Machin's contribution to my favorite hobby. I am also thankful for C4 friends and colleagues who share an interest in these historical coins.

Above: Close-up of the original headstone. Someone placed a Vlack 21-87C in the photo- VF Details, Obverse scratched - similar condition to the headstone!

Vlack 21-87C counterfeit halfpenny, believed to be a Machin's Mills emission.

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JOHN LAW COPPER SOLS: PIERRE LAHAYE, ENGRAVER AT THE REIMS MINT

(Martin L. Smith)

The copper coins known as John Law Coppers were first minted in 1719. The 28-30 mm sol denomination was struck at several French mints that year, including Paris (mintmark A), Metz (AA), Strasbourg (BB), Besancon (CC), and Reims (S.) The Besancon issue is extremely rare. Coins representing the remaining four mints are readily available.

This article will focus on the Reims mint and its engraver, Pierre LaHaye. LaHaye had been an engraver at Reims since at least 1704.[1] LaHaye placed his engraver mark, a small diamond, at 11:00 on the reverse, just before the date (Fig 1.) The legend common to all John Law coppers was LUDOVICUS XV DEI GRATIA, FRANCIAE ET NAVARRE REX. It translates, Louis XV, by grace of God, king of France and Navarre. An extremely rare variant of the 1719-S issue by LaHaye reads CVS, in which V is substituted for U in the legend (Figs 1, 2.) V and U substitutions were routine in the eighteenth century as the two letters share a common origin and were often used interchangeably.[2] Perhaps surprising is the finding of another variant in which LaHaye attempted to correct the CVS die to CUS (Fig 2.) LaHaye seems to have perceived the CVS die as an unintended "error" even though V and U substitutions would have been perfectly acceptable in those days.

LaHaye's tenure at the Reims mint ended in 1720, as evidenced by the final appearance of his diamond engraver mark (Fig 3). Another engraver, Louis Guiquero, replaced LaHaye as engraver at Reims during the year 1720.[1,3] Perhaps LaHaye died in 1720, and perhaps his grave can be located at or near Reims. Or maybe his eyesight was failing, which would be problematic for a mint engraver. In his final year, LaHaye created a dramatic error. He engraved LUDOVICUS XX rather than LUDOVICUS XV (Fig 4). Of course, coinage dies are engraved as mirror images of the coin, and one can see the expertise needed to work "backwards". But such errors would be unexpected for an experienced engraver as LaHaye. His diamond engraver mark seems to have ended in 1720.

Figure 1. 1719 John Law copper sol showing the S mintmark of the Reims mint and the diamond engraver mark of Pierre LaHaye. Shown is the extremely rare CVS variant, in which CVS is substituted for CUS in LUDOVICUS. The acorn mark at 5:00 on the obverse is the mint director's mark.

Figure 2. Varieties of 1719-S sols. CUS is typical. CVS is extremely rare. The third variant shows CUS over CVS, an attempt to correct the CVS die.

Figure 3. LaHaye continued as engraver at Reims into 1720. Shown is a typical 1720-S John Law copper sol carrying the LaHaye diamond engraver mark.

Figure 4. Engraver error showing LUDOVICUS XX rather than LUDOVICUS XV. The error coin is rare but not extremely rare. Variants exist showing correction of the XX error. LaHaye's diamond engraver mark is shown. The error occurred during 1720, LaHaye's final year as engraver.

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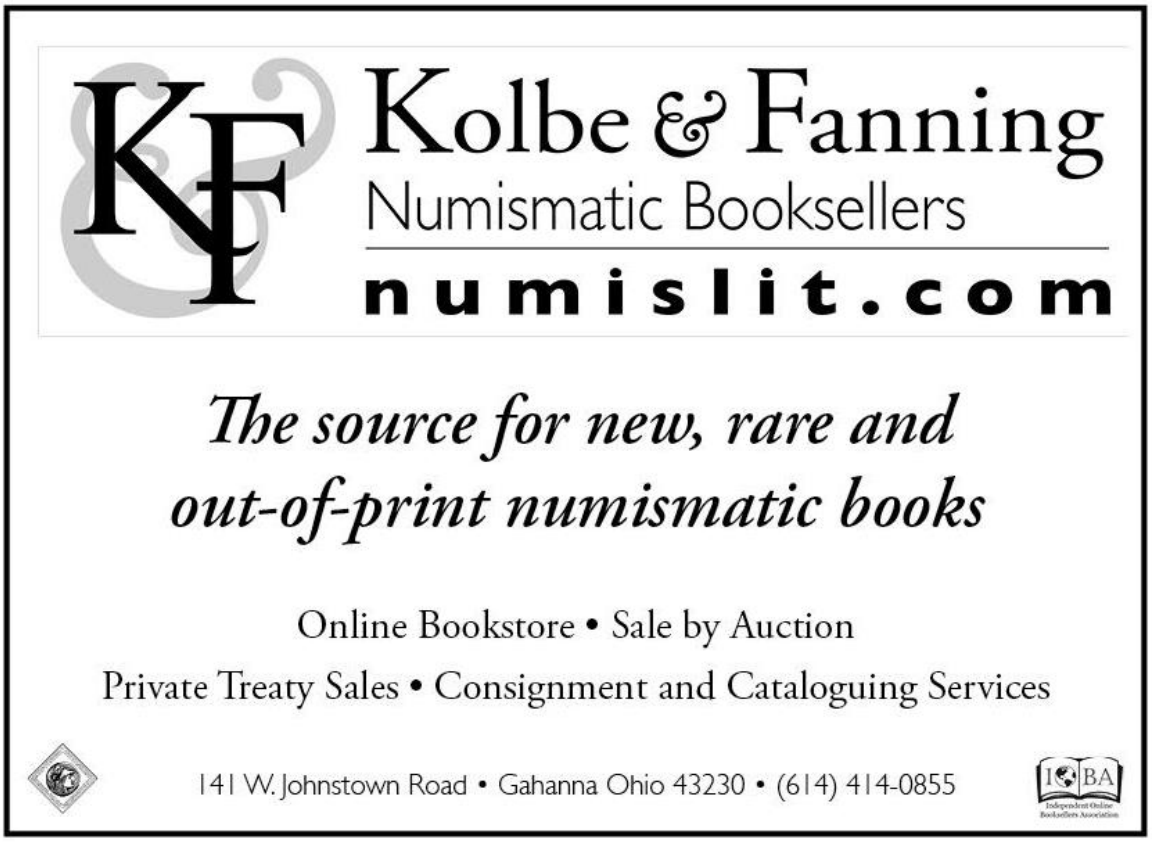

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[Editor's note: In the Winter 2017 issue, Mark Sportack presented a well-researched article on patent farthings, beginning with Harington pieces. Mark is continuing that discussion in this issue, moving into the Lennox farthings. But first, Ray Williams has provided a nice introductory "roadmap" of the overall series for those not so familiar with its various issues.]

PATENT FARTHINGS: AMONG THE EARLIEST COINS EXCAVATED IN VIRGINIA

(Ray Williams)

I enjoyed Mark Sportack's well researched article about the Harington Farthings in the Winter 2017 issue of the C4 Newsletter. I hope to read more from him about the other four patent farthings. His article got me thinking about sharing some basic information and how to identify these fascinating coins.

Some years ago, I obtained a list of the types of coins excavated at Jamestown, Virginia. Patent farthings were being discovered in significant quantities. I thought it would be fun (and economical) to collect a basic type set of them. They are small and very thin. I could see how easily they could become lost.

The coins' name pretty much says what they are...contract coinages struck by the authority of patents issued under the reigns of James I and Charles I. They did find their way to the New World before the Pilgrims set foot in Plymouth and before the Dutch occupied New Amsterdam. In general, I find it fun collecting "foreign" coins that circulated in the British American colonies.

The Harington and Lennox Farthings were struck during the reign of James I, and the Richmond, Maltravers and Rose Farthings were struck in the reign of Charles I. All the coins are copper. In general, they were not well received by public. The Rose Farthing was named for the coin's design. The other four types are named for the patent holders. If you decide to pursue an example of each of the five, the following information could be helpful to identify the basic types...

Harington farthing. Image courtesy of Mark Sportack.

The Harington Farthing was the first of two issues struck under James I. Although all the patent farthings are undated, these were struck approximately 1613 to 1614. The obverse has a crown with crossed scepters and the reverse has a crowned harp. The Harington farthings have IACO (the abbreviation of the Latin, *Jacobus*, for "James") between the two scepters at 12 o'clock.

Lennox farthing

The Lennox Farthing was the second of two farthings struck under James I. Did you know that James I was the "King James" the Christian Bible is named for? Back to the coins... These were struck approximately 1614 to 1625. Like the Harington Farthing, this also has a crown with crossed scepters on the obverse and a crowned harp on the reverse. It's easy to tell the difference in that IACO is no longer centered between the scepters but starts near the right scepter.

Richmond farthing

The Richmond Farthing is the first of three types struck during the reign of Charles I, approximately 1625 to 1634. Like the previous two farthings, the obverse has a crown with crossed scepters and the reverse has a crowned harp. There are two main differences between this issue and the next... Charles' Latin name, *Carolus*, is abbreviated CARO and there is no circular ring between the crown and the legend.

The Maltravers Farthing is the second of three types struck under Charles I, approximately 1634 to 1636. As no surprise, the obverse still has a crown and crossed scepters and the

reverse has a crowned harp. But on this coin, the monarch's name is spelled out: CAROLVS, and there is a beaded ring between the crown and the legend.

Maltravers farthing

Rose Farthing

The Rose Farthing is the last of the three Charles I patent farthings, dating to approximately 1636 to 1644. The obverse device is still a Crown with crossed scepters but the reverse now has a crowned rose (thus the name.) What makes this farthing my favorite is its planchet. The St Patrick coinages have brass splashers, little pieces of brass struck into the planchet with the intent of making the crown look golden. The Rose farthing does not have a splasher but has a wedge of brass located approximately where the crown is above the rose. If you can, imagine the smelter first making a long rod the diameter of the coins, then cutting a wedge the full length. Then he would fill this wedge with molten brass... Now he would slice off planchets, each having a wedge of brass. This process seems very intensive and time consuming. Was it economical to do? Was it an anti-counterfeiting device? Who knows? If you know, please contact me.

I had Mark Sportack review this article, he being my go to person for Patent Farthings. He let me know that the information I've provided here is basic and traditional. There is some overlap and certain privy marks to take into account. You'll see in Mark's future articles that there are more intricacies involved in the dies and much more fun to be had collecting these small coppers. Have Fun!

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LORD LENNOX'S FIRST BATCH OF KING JAMES I PATENT FARTHINGS

(Mark A. Sportack)

Although the Harington family's experiences with minting patent farthings was a dismal failure, there was still an undeniable need for low-value circulating coinage across England. Lady Harington operated the patent briefly, but clearly was a reluctant owner. Her tenure as owner/operator of the Harington Token House was short and chaotic. Just before his death, her son had fired their mintmaster, Gerard de Malines, and his brothers. He had been forced to repay Gerard's bond, and did so using a significant quantity of their sheet copper inventory. Consequently, Lady Harington inherited a Token House that was short on talent and even shorter on inventory.

Lady Harington operated the Token House on a very limited basis with the resources remaining at her disposal. Daily production seemed to be just a small fraction of what it had once been, with perhaps just a single roller press in operation. From late February through the end of June 1614, she managed to produce barely 88,000 farthings, a quantity that could have been produced in just a few days prior to her son's death. Numismatically speaking, the farthings she produced were rare when new, and much more so today.

The benefit of continuing an unprofitable operation on so small a scale may have been just to solidify her hereditary claim to the patent. To sell the patent and the business, she would need clear title. By continuing to operate the Token House (and keep alive whatever royalty fees were due the King), Lady Harington could obviate any claims that she may have abandoned the patent, or that her right to it died with her husband and son. Conveniently, there was already a buyer who was interested: Ludovic Stuart, the Duke of Lennox. This article examines Lennox's first batch of patent farthings including privy marks and subtle, previously unpublished design changes.

Re-enter: The Duke of Lennox

Ludovic (also spelled Lodewiche) Stuart was keenly interested in acquiring the patent authorizing the private manufacture of farthings back in 1613 when de Malines was trying to convince the King of the benefits of such a venture. He had also petitioned the King in hopes of being awarded the patent but lost out to the King's brother-in-law: John Harington. That may have been a blessing in disguise for the Duke of Lennox. The Harington family bore the brunt of hardship caused by bootstrapping a new business while simultaneously coping with the King's unrealistic expectations of profits. Lennox learned from their mistakes and launched his patent farthing manufacturing business on surer footing.

Historic records are a bit spotty. Lady Harington was able to have the King confirm her ownership of the patent on 21 June 1614. Various numismatic sources including Peck,

Vaux, and Snelling claim she sold the patent one week later to the Duke of Lennox. I have not been able to validate these claims with historic records. The original patent was a three-year grant which would have expired in May 1616. What is clear is that the patent did not officially transfer until 25 July 1616, yet Lady Harington's business records stop accounting for production figures after May 1614. As the King was compensated based on production, and had his Exchequer paying close attention to the business of the Harington Token House, this cessation of record-keeping is ample evidence that Lady Harington ceased making farthings by June 1614. Although she continued to own the patent through July 1616, it seems Lady Harington rented, leased or otherwise assigned the patent to Lennox and his colleagues until she could permanently transition ownership. If this were the case, Lennox would have had to rely on large-scale production to generate sufficient profits to pay the King's percentage, the rental fees to the Haringtons, as well as his own operating costs. Lennox's first issues needed to be a high-volume affair!

Lennox's First Coins

None of the folks involved in either the Harington or Lennox Token Houses were numismatists. They were business people and tradesmen. As such, they were only concerned with making coins profitably. They didn't take the time to record details about design and/or die changes. Thus, we are left to fill in the blanks by inferring what we can from the numismatic evidence rather than historic documentation. Fortunately, the coins themselves do a great job of explaining the sequence of events to those willing to listen.

Lennox's first issues are commonly identified as Type 2 Harington farthings. This classification was first proposed by A. E. Weightman and accepted by C. Wilson Peck and virtually every numismatist since. Stylistically, this type closely resembles the Type 1 Harington farthings. Specifically, the crowns feature a similar single arched top, and IACO is centered atop the obverse crown. This superficial resemblance was the sole reason for Weightman's classification of them as Harington's farthings. Prior to Weightman, no one was sure which farthings were made by whom, nor was there agreement on how to differentiate Regal from forgery. A careful study of these coins *vis-à-vis* recorded history reveals a different story than that which is popularly accepted.

A close inspection of what had been classified as the second type of Harington farthings reveals some very important differences that cast doubt on that theory of their origin. As you will learn throughout this article, it is much more probable that they were made by Lennox. Lennox had learned from the Haringtons' bitter mistake; his farthings would all be made on larger flans measuring approximately 15 mm in diameter, although clearly there was some variation around that midpoint. The larger "canvas" translated into more room for artistic expression. Even the letters were made from new punches. For example, the Haringtons' "A" punch, was particularly distinctive in that it's top work-hardened and spalled. The Lennox "A" punch was slightly larger at 0.85 inches in height, featured well-defined left-facing serifs, and was unbroken. The corresponding Harington punch was just 0.62 inches tall. Picture 1 shows the comparison of the two "A" punches. Obvious differences can be seen in all the letters. Given the turmoil, loss of skilled workers and inventory, and financial distress that was plaguing Lady Harington's Token House, it

seems highly unlikely she would have the resources or the will to undertake so comprehensive a retooling effort.

Picture 1: Comparison of Lennox (left) and Harington (right) "A" punches

More compelling proof that this issue was produced by Lennox is that the Harington fret was removed. In its place was the privy. Privy marks would no longer be miniscule features hidden amongst the primary devices. In this issue, they are as large as the lettering of the legends. Nice examples of all privies of this type are relatively common today, providing testimony to their generous original mintage volumes. Clearly, they were – and are still – too plentiful to have been Lady Harington's products.

Lennox's first farthings form a distinct type featuring 5 privy marks – the Cross Saltire, Cinquefoil, Fleur de Lis (often truncated to just Lis), Mullet and Trefoil. Numismatists who have studied patent farthings have assumed it is impossible to determine the actual emission sequence of the various privy marks. Consequently, a simplifying tradition of listing privy marks alphabetically has emerged. While we may never be able to definitively establish the die emission sequence, all is not lost. Thanks to the Lennox Token House workers' iterative process for improving die life, a little bit of scrutiny reveals subtle design changes that permit identifying subtypes. These subtypes can provide a general idea of the emission sequence.

The motives for revising die designs are readily understood. A simpler design is easier to make, and more likely to have a longer service life. Both are worthy goals in any mint! A simple design, however, is more prone to being counterfeited. Thus, the diesinkers had to balance practicality and artistry in their quest to produce coins cost-effectively. Finding the right balance is usually a trial-and-error process, and the Lennox Token House was no exception. It is reasonable to expect the designs would iterate from complexity toward simplicity as production of farthings progressed, but that's not always the case. Sometimes, a design "improvement" resulted in accelerated die wear and deterioration. Such failed experiments resulted in either yet another design, or a reversion to the original design.

The two features that were treated to the greatest redesign during Lennox's first foray into coining were the crown's band on the obverse, and the harp's pedals. The following table summarizes these key features as correlated by the privy mark. The last column suggests a likely emission sequence, though it may never be possible to know for

certain the order in which they were used, especially if multiple engines were in use simultaneously.

Table 1: Likely Die Emission Sequence

Privy	**Crown's Band**	**Band Jewels**	**Harp Pedals**	**Likely Sequence #**
Cinquefoil	Straight top line	Dots	Circles	1.
Trefoil	Straight top line	Ovals	Circles	2.
Mullet	Wavy top line	Ovals	Circles	3.
Cross Saltire	Wavy top line	Dots	Rectangles	4.
Lis	Straight top line	Dots	Rectangles	5.

It is most likely the circular harp pedals came first. The circular pedals were a stylistic hold-over from the Harington days, but proved problematic in the Lennox Token House, possibly the victim of a much higher-volume operation. The transition away from that style was permanent; all future patent farthings would exhibit different style pedals. Examples from early dies states with all three pedals visible can be hard to find. Usually, they are either obscured with grease or other debris, or were made from a die that work-hardened and spalled leaving a featureless base to the harp. Picture 2 shows a close-up of what the pedals are supposed to look like, and Picture 3 shows the same thick-walled circular harp pedals in varying stages of being obscured. Picture 4 demonstrates the revised rectangular-ish harp pedals.

Picture 2: Round harp pedals

Picture 3: Partially obstructed round harp pedals

Picture 4: Rectangular harp pedals

It appears that the Token House used two engines or presses in its nascent days, and replaced roller dies only when they deteriorated beyond salvation. Consequently, the transition between sub-types was a bit muddled as can be seen in Table 1. The crown's band transitions between straight and wavy lines *vis-à-vis* the evolution of jewel shape is particularly vexing. For this reason, the emission sequence posited in that Table must be regarded as a potential sequence rather than the definitive sequence. Further research may provide greater certainty as it is possible that roller dies weren't changed as a set, and that a mix of old and new style dies could explain the combination of features presented in Table 1. In the meantime, the proposed emission sequence is based on the physical evidence presented by the farthings examined to date.

We know that the thick-walled hollow circles were a holdover from the original Harington farthings that bore the family knot. We also know they were problematic in the higher-volume environment of the Lennox Token House. We also know that they were changed to a simpler and larger rectangular design that carried forth into later Lennox products. The circular harp pedals never again appeared on patent farthings after this Lennox Type. Thus, we can safely assume that the privy farthings with circular harp pedals were made first, and the rectangular pedal privy farthings were the last made in this type. Examining specimens of the other three privy marks reveals the Token House's heuristic experimentation as they searched for a design that would hold up under the metallurgical stresses in a high-volume minting operation. This is the basis for the emission sequence posited in Table 1.

Other areas of design experimentation focused on the obverse crown's band. The diesinkers experimented with both the top line of the band (which was hand-engraved on the dies) and the jewels contained within the band (which were hand-punched on the dies). The crown's band on the obverse was originally constructed with a straight top line paired with dots representing jewels but during production of this type, they experimented with a more complex design. Ironically, the diesinkers would iterate through several designs before reverting to the original configuration featuring a straight line and dots. The original configuration is shown in Picture 5. The first design change is shown in Picture 6: the top line of the crown's band is a straight line, but the jewels are fat ovals.

Picture 5: Close-up of the plain crown's band and dot-shaped jewels as seen on Cinquefoil and Lis privy farthings

Picture 6: Close-up of the plain crown's band and oval-shaped jewels as seen on Trefoil privy farthings

Next, the straight top line gave way to a wavy top line. Simple dots evolved into ovals to represent the jewels. A close-up of this fancy version of the band and jewels is shown in Picture 7. This fancy band had the unfortunate result of premature die deterioration regardless of the shape of the jewels with which it was paired. Consequently, the vast majority of the farthings bearing this fancy band design were made with dies that had broken, evidenced by a cud obscuring the entire band. They must have felt some attachment to the fancy or wavy top band line as their next design iteration paired the fancy top line with the original style of dot-shaped jewels. The close-up shown in Picture 8 represents an extremely rare die state of this design. This early die state clearly exhibits their attempt at artistry, possibly to make it more difficult for counterfeiters to copy their work. This die state is sufficiently rare as to be generally unknown even to collectors who specialize in patent farthings.

Picture 7: Close-up of the fancy crown's band and oval jewels seen on Mullet privy farthings

Picture 8: Close-up of the fancy crown's band and dot-shaped jewels seen on Cross Saltire privy farthings

Based on the analysis of features presented in Table 1, I believe the first two privies to be used by Lennox were the cinquefoil and trefoil. Though they may well have been produced concurrently, the cinquefoil dies were probably the first to be made. In English heraldry, a foil is a plant's lobe. It can be either a leaf or a petal. Assembling multiple foils into patterns allows the depiction of both plants and flowers, as determined by their arrangement. The cinquefoil is a five-petaled flower. Picture 9 shows you the obverse and reverse of a nice cinquefoil privy farthing, while a close-up of the cinquefoil privy can be seen in Picture 10.

Picture 9: Lennox Type 1 with Cinquefoil privy

Picture 10: Close-up of the Cinquefoil privy

All cinquefoil privy farthings in this issue feature the crown band with a straight top line. We can assume that it emitted from the Token House approximately concurrently with the trefoil privy farthings as they feature the same harp pedals and crown band designs though they differ in the shape of the band's jewels.

The cinquefoil privy farthings are much more numerous today than its trefoil counterparts. Lacking any evidence to the contrary, this likely means that multiple die sets were used to produce them. A more comprehensive die study can validate this assumption.

Pictures 11 and 12 show you the Trefoil privy variant of this issue. This particular farthing is interesting because the harp pedals are partially obscured. Whether this was caused by grease-filled dies or die degradation is not known. However, the design of the

harp pedals was changed not long after this farthing was made so it seems quite possible that this was another design flaw that resulted in premature die wear and deterioration.

Picture 11: Lennox Type 1 with Trefoil Privy

Picture 12: Close-up of the Trefoil privy

The next two privy marks to be used were the Mullet (five-pointed star) and the Cross Saltire. Both featured the new wavy top band line. One of the hallmarks of this particular variety is that the obverse's crown band is usually obliterated. The die quickly work-hardened and spalled in this area resulting in a cud or die break that obscures the jewels with a solid raised block. The specimens depicted in Pictures 13 and 15 are conditional rarity as it is from an extremely early die state in which all the jewels are still intact.

Picture 13 shows a mullet privy farthing in a medium die state – some of the jewels have spalled, but others are still apparent. Picture 14 shows the mullet, or five-pointed star, privy and its placement in the legend.

Picture 13: Lennox Type 1 with Mullet privy

Picture 14: Close-up of the Mullet privy

The Mullet privy was the last of Lennox's farthings that would feature the old thick-walled circular harp pedals. Future patent farthings wouldn't necessarily feature rectangular harp pedals, but they would be anything but hollow circles. The design of the

crown's band, counterintuitively, appears to have gone from a simple straight line to a wavy line, and paired with large oval-shaped jewels.

There are no business records to show how many engines or roller presses were in service, nor how many roller dies used the same privy. A more detailed die survey may reveal those answers. In the meantime, both the cross saltire and mullet privy marks exhibit many of the same design features and flaws, so it is safe to assume they were minted concurrently. Picture 15 shows the obverse and reverse of Lennox's cross saltire privy farthing while a close-up of the privy is given in Picture 16.

Picture 15: Lennox Type 1 with Cross Saltire privy

Picture 16: Close-up of the Cross Saltire privy

The Cross Saltire privy retained the wavy top line of the crown's band, but the oval jewels were replaced with smaller dots in an effort to reduce stress on the dies. The reverse, too, was treated to an update. This was the first James I patent farthing to NOT feature the thick-walled circular harp pedals. The new style is roughly rectangular, though did not have squared corners.

The remaining privy in this series – the Lis – can safely be assumed to be the last to be made as it features the simplest harp pedal and crown band designs. The Lis is a stylized lily. It symbolizes knowledge and light and is emblematic of France. King James I wanted the patent farthings to reinforce his blood connection to France by including it in the legend. The use of the Lis both as a privy and as the tops of the crossed scepters on the obverse reinforced this claim graphically and repeatedly. This variety is only known with the rectangular void style of pedals.

The Lis privy is by far the most common of this issue. Well-struck examples can be found in high-grade, if you are patient. It may well be that multiple die sets were used with the Lis privy which would account for their relative availability. Knowing that this was Lennox's initial foray into private token manufacture – and seeing how previous designs lasted for just two privy marks before yielding to simpler designs – strongly suggests Lennox had two engines. Giving each engine its own privy, would have allowed the token house workers to trace manufacturing problems back to its source machine. The Lis, seemingly being twice as common as the other issues in this series, may have been

made with two or more die sets. Proving that would require a much more in-depth die study.

Pictures of the obverse and reverse of a Lis privy farthing are shown in Picture 17, and Picture 18 is a close-up of the privy. The Lis privy was treated to more design changes. The rectangular harp pedal that debuted on the Cross Saltire privy were retained, as were the dot-shaped crown band jewels. However, the diesinkers apparently gave up on the fancy top band line and reverted to a simple straight line for the Lis privy farthings.

Picture 17: Lennox Type 1 with Fleur de Lis Privy

Picture 18: Close-up of the Fleur de Lis privy

Conclusion

After making the Lis privy farthings, the Lennox Token House ceased tinkering with this design. For their next generation of patent farthings, they undertook a major redesign. The basis of this new design would soldier on for the remainder of King James I's reign and carry over into the Richmond series of patent farthings issued under the auspices of King Charles I. The obverse and reverse designs would be treated to numerous minor changes, as well as a wide variety of new privy marks. Patent farthings still haven't fully been explored and documented. Thus, this series can provide ample fodder for numismatic research for years to come.

Lennox took a real gamble by assuming control of Lady Harington's patent. Success was not guaranteed: these patent farthings were not legal tender! King James' patent decreed them to circulate at the value of a farthing amongst those willing to accept them as such. And prior to his involvement, acceptance was limited at best. By increasing the size and weight of the farthings, the general public became more accepting of them. His success with the large flan patent farthings quickly became evident. First and foremost, his larger flan farthings were successfully introduced into circulation. More significantly, within just 3 months of control of the patent, his farthings would be imitated. Very high-quality forgeries appeared in the market in October 1614, though no records exist that could help us identify those early counterfeits. But, that's a story for another day.

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ITEM OF INTEREST FROM AN OLD TRAVEL GUIDE

Your editor noticed this in *Newgate of Connecticut and Other Antiquities of America* (S. D. Viets, Copper Hill, Connecticut, 1895):

This is from a copper-plate engraving by one Stiles, a convict at Old Newgate about 1800. This man was incarcerated for counterfeiting. He dug the ore, made the plate and engraved it in the prison, and presented the same to Maj. Reuben Humphreys, then Superintendent. This plate is in the possession of Rev. Dr. F. Landon Humphreys, of Morristown, New Jersey. [See Humphreys' Genealogy, page 389.]

A cursory check of the source cited (Humphreys, Frederick, M.D., *The Humphreys Family in America*, New York, Humphreys Print, 1883) confirmed that Reuben Humphreys distinguished himself in the Revolution and that he oversaw Newgate for five of the waning years of the eighteenth century, even thwarting a prison uprising. The arms, however, are questioned. The identity of Stiles or what and when he counterfeited is to be determined.

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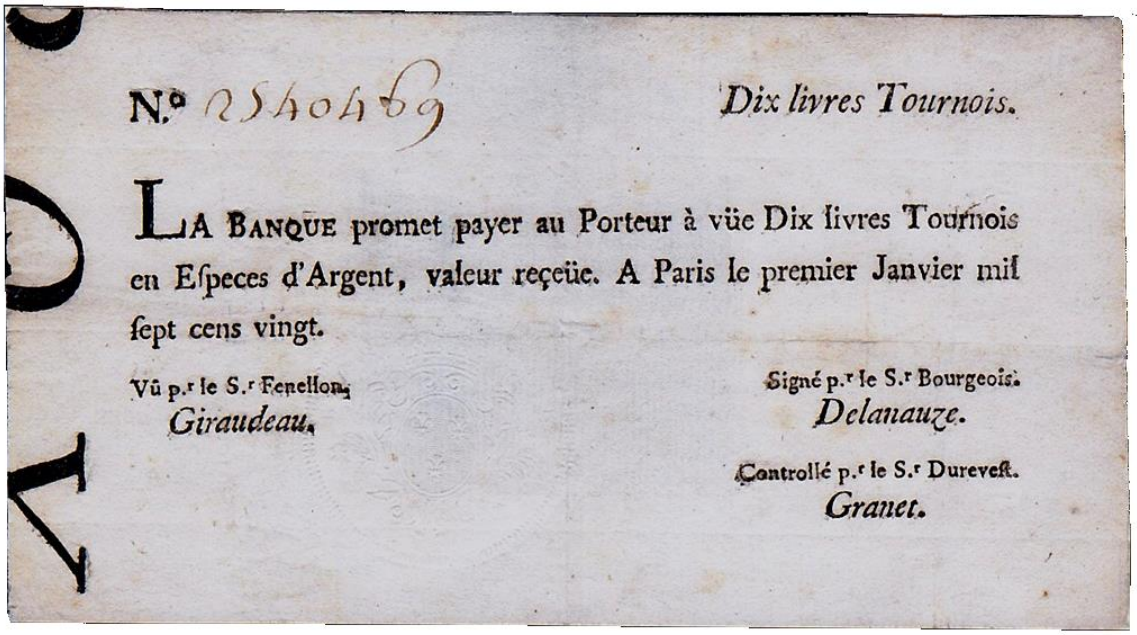
BOOK REPORT: THE COMPAGNIE DES INDES AND THE PREMIER BENEFICEDES DES MONNAIES - FRENCH COINAGE AND THE MISSISSPPI SCHEME 1719-1720, BY MICHAEL HODDER

(Alan Anthony)

I will begin with a brief outline of the Mississippi Bubble for my friends less acquainted with French and French colonial history. John Law (1671-1729) was a Scottish banker, economist and friend of the *Duc d'Orleans*. Law was also a fugitive from justice in England, having been convicted of murder during a duel, a lady's man, a gambler of uncommon ability, and a mathematical genius. The Duke was the nephew of the King and a military leader of note, however, an overall a dubious character. Following the death of King Louis XIV in 1715, the *Duc d'Orleans* ruled France as Regent in the name of the five-year-old heir, Louis XV. In 1716 Law founded the *Bank Generale* with the privilege of issuing the first paper bank notes of France. They were, of course, backed by gold and silver held by the bank at the outset, and later by land. John Law's theory was that because notes were more convenient than specie, real money would flow to the bank to back the notes. At this time France was both the richest and most powerful nation in Europe, but it was on the verge of bankruptcy.

In 1717 Law bought the *Compagnie d' Occident* (Company of the West) with control of all trade with the colony of Louisiana (the Mississippi Valley.) The value of the company shares was based on the value of the land and trade in Louisiana, which the Company controlled. In a few short years *Bank Generale* becomes *Bank Royale*. In December 1718, the Duke buys out shareholders in the bank. It now becomes, in effect, the Bank of France. The bank notes are made legal tender. The Company becomes the *Company d'Indes* with total control of all French colonial trade. In exchange, Law agrees to buy the French debt and to populate the Mississippi Valley which then had a population of only about 700 people. Later he merges the bank and the company. The new company is usually, though incorrectly, called the Mississippi Company. By 1719 Law is ultimately granted total control of the French economy and all French trade as *Duc d'Arkansas*. He is now in complete control of the French mints. Coining is allowed only in the smaller denominations so as to drive his banks notes into circulation. Law begins construction of a new Company mint in Paris. The Royal mints fall into disuse. When later he is forced to coin gold, the Paris mint is unable to do so, for the want of a scale. All of this is funded by the over issue of notes from *Bank Royale* and the issue of ever more shares in the *Company d'Indes* sold on credit.



Dix (ten) *livres* Tournois note issued by the *La Banque Royale* in 1720.
Photo courtesy of the editor.

Law's efforts to populate Louisiana struggle. He vigorously promotes the vast wealth of the colony. Most French only know that the colony is many times the size of France; they have no concept of the wilderness and many do not know where it is. The price of company shares soar. The Mississippi Bubble creates the word "millionaire." To populate Mississippi, Law resorts to freeing convicts who have agreed to marry prostitutes and emigrate. They are chained together and transported -- true love. Law never reaches the population requirements of 6,000 new freeman and 3,000 slaves set forth in his agreement. Thus, the Company profits vital to supporting the company shares never materialize. To prop up the overextended bank, he forbids private ownership of gold and silver. The wholesale confiscation of private wealth ensues. By these confiscations he bankrupts many millionaires. Law's company shares soar beyond any reasonable value of the trade and property that backs them. Rampant speculation in the overvalued shares makes many millionaires. By the end of 1720 the bubble bursts. His enemies start a run on the bank. The Bank's inability to redeem the notes begins violent riots and martial law is enforced. The price of company shares, unsupported by profits, crashes at the end of 1720. John Law flees France disguised as a woman in fear for his life. He dies a pauper in Venice in 1729.

The above mentioned "book" is actually a quarto sized research paper of 50 pages contained in *The Canadian Antiquarian and Numismatic Journal*, Fifth Series, Volume I, No. 1. The work is masterfully researched in an area not fully proven before. The paper identifies most of the coinage of 1719 and all of the coins of 1720 as actually coins issued by the authority of the Company d'Indes, as well as Royal French coins. Thus, all coins issued in this era are technically French Colonial coins. The research, for the most part, supports and proves Walter Breen's paper in the ANS' *Studies on Money in Early America*, when it deals with that era. The paper, while not about French Colonial coins *per se*, is a

wealth of facts and figures relevant to this important chapter of French Colonial economics. It proves that John Law was "Secretary of the Treasury," Mint Master and Secretary of Trade for France, all at the same time. If one were to write about the French economy or coinage of the era, I would rate this paper as essential, required reading.

For most general colonial collectors however, I would recommend the following readings for useful overviews:

Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins, Walter Breen: This contains a good overview and listing of what to consider a French Colonial coin and why.

In Yankee Doodle's Pocket, by ye ole editor Will Nipper: Will's book also includes a good introduction, background and listing of relevant coins.

For collectors seeking more in depth study of French Colonials I recommend the following:

French Coinage Specifically for America, by former ye ole editor Syd Martin. Syd's book deals with issues struck exclusively for the American Colonies. The coins covered are the *Gloriam Regni* coins of 1670, the 1717 Perpignan coppers, and the 1721-1722 Nine *deniers Colonies Francoises*. The book will stand as the reference for the next century.

Canada's Money, A record of the Coinage of the Americas Conference, ANS 1991, edited by John Kleeberg.

"Money Used in the Fourteenth Colony," *The Colonial Newsletter,* 12/2003, by Dr. Phil Mossman.

An Illustrated Catalogue of the French Billion Coinage in the Americas, by Robert Vlack. This book deals the 1640 counter stamped *Douzains* that were preferentially exported to the American Colonies, the *Mousquetaires* of 1709-1713 struck for use in the American and Caribbean colonies, the 12 and 24 *deniers*, *sols* and double *sols* of 1738-1764 that proved to be the backbone of French Colonial small change.

Although the results of the order are debated, Law ordered the Paris Mint to strike these coins and send them to Nouvelle France.

(Top) 1720-S (Reims) *sol de 12 deniers* and (Bottom) 1720-A (Paris) 1/3 *Ecu* (40 *deniers*)
All coin photos by author, from his collection.

Minted after the downfall of John Law, these 9 *deniers* appear to have been conceived during his reign:

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A NEW CONNECTICUT VARIETY (1787 M33.13-Z.27)

(Sydney F. Martin and Randy Clark)

A new Connecticut Copper variety has been discovered! Made known in early 2017, this unique specimen pairs a previously known obverse and reverse dies, to make the new variety 1787 M33.13-Z.27. The 33.13 obverse die is already known paired with reverses Z.1 (R6-), Z.6 (R5), Z.7 (R5), q (R7), ff.1 (R8) and hh.2 (R7-) ... all pairings being of rarity R5 or higher (the most common being Z.6 and Z.7.) The 1787 dated Z.27 reverse die is much more rare, with two specimens known paired with obverse 49.2 ... and that's it (which makes this new discovery only the third known specimen with the Z.27 reverse.)

New Connecticut Copper Variety 1787 M33.13-Z.27

Although not it the best of condition, the attribution is clearly unambiguous (and has been peer confirmed with computer overlay analysis.) Wear on the coin makes determining obverse die state a bit challenging, but the break at TO and the final C are well developed. The linear breaks between the final C: and fillet ends are difficult to spot, which may be due to wear or the coin's surface condition. Based on what is visible, the obverse die state appears closest to the 1787 M33.13-hh.2, when the obverse was being paired with different reverses for short runs.

For confirming the reverse attribution as Z.27, there are two known specimens paired with the 1787 obverse 49.2. Key attribution points include the legend and ornament placement, but also the large die break from 12:00 downward to the effigy shoulder, which then turns horizontally towards 2:00. The break on 1787 M33.13-Z.27 is far more pronounced than with obverse 49.2.

1787 M33.13-Z.27

1787 M33.13-hh.2

1787 M33.13-Z.1 (R6-)

1787 M33.13-Z.6 (R5)

1787 M33.13-hh.2 (R7-)

Oriented with cinquefoil at 12:00
Bottom 3 are clashed

1787 M33.13-Z.27 (R9)

1787 M33.13-q (R7)

1787 M33.13-ff.1 (R8)

1787 M33.13-Z.7 (R5)

1787 M49.2-Z.27 and M33.13-Z.27

The conclusion is that the 1787 M33.13-Z.27 was struck roughly concurrent with obverse pairing 1787 M33.13-hh.2 and after the reverse had been paired as 1787 M49.2-Z.27.

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SOUTH JERSEY METAL DETECTING CLUB

- Keep up with the latest news on colonial coin recoveries in the tri-state area
- Learn the tricks of the hobby from our friendly members or borrow a book from our lending library
- Learn how to beach detect at shore locations
- Many important recovered colonial coins have found their way to auction houses thru the SJMDC
- Join and reap the benefits of the monthly Newsletter to find out the scoop without being physically present

South Jersey Metal Detecting Club
Meetings held 2nd Thursday of the month at 7:30 pm
625 Station Ave, Haddon Heights (Municipal Bldg.)
www.SJMDC.org

[Editor's note: Occasionally, new answers to old questions arise. Such was the case with Max Spiegel's research on the identity of the figure on Standish Barry's 1790 silver threepence coins. This article originally ran in the Spring 2009 issue of this newsletter and is reprinted here as a "C4 Classic."]

1843 BALTIMORE SUN OFFERS CLUE ABOUT STANDISH BARRY'S UNUSUAL THREEPENCE

(Max B. Spiegel)

Standish Barry, the Baltimore silversmith from the late 18th and early 19th centuries, has long been known to numismatists for his peculiar threepence, and in 2005 John Kraljevich discovered that an imitation Lima 1735 8 escudos in the Eliasberg collection bore the "SB" counterstamp of Barry. The threepence—of which approximately 17 are believed to exist—are unusual in that they are the only American Colonial coin to feature a specific date: July 4, 1790. It has been suggested that the unique imitation 8 escudos ranks in significance with the famous Brasher doubloons, considered to be the first gold coins prodåced in America. Despite the importance of both of Standish Barry's coins, many of the details surrounding these pieces have proved rather enigmatic. Recently, however, I came across an old newspaper article that sheds some light on the subject of Standish Barry's threepence.

Standish Barry, the son of Lavallin Barry, an immigrant from Dublin, was born on November 4, 1763 in Baltimore. After serving an apprenticeship with David Evans, a silversmith and watch and clockmaker, Barry began advertising his own business on November 26, 1784 in the Maryland Gazette. By June of the following year advertisements showed that he and Joseph T. Rice had formed a partnership as engravers and watch and clockmakers. Two years later their partnership had dissolved and they each went their separate ways. Barry's first address was apparently 92 Baltimore Street and in 1800 he relocated to 20 North Gay Street. Sometime between 1808 and 1810 he left the silversmithing trade to become a merchant.

A proud military man his entire life, Barry served under George Washington at the end of the Revolution and continued to rise through the ranks of the Maryland Militia to eventually become a colonel. His obituary in the Baltimore Sun (November 28, 1844) notes that he fought during the Whiskey Rebellion and the War of 1812; in the latter Barry was thrown from his horse after it was shot, only to continue fighting on foot. Always the public servant, in October 1824 Barry was elected the sheriff of Baltimore County in a hotly contested race against another silversmith, Philemon Towson.

On October 10, 1788 Barry married Agnes Thompson. In the early 1830s, shortly after serving as sheriff, Barry moved in with their son, Standish Barry, Jr., in Newport, Herkimer County, New York. He lived with his son until his death, at age 81, on November 6, 1844. The Baltimore Sun published an extensive obituary about his accomplishments,

and the Fifth Regiment of the Maryland Volunteer Infantry honored their deceased brother-in-arms.

The threepence struck by Standish Barry, with its low mintage, curious date, and unknown subject has long been the subject of speculation among numismatists. Based on the minuscule number of examples known and the prominent location of his name on the reverse, some numismatists believe that these pieces were intended to serve as advertising tokens as opposed to a circulating coinage. It is also possible that damage to the reverse die caused Barry to stop the minting much sooner than he had anticipated. Similarly, the reason for the specific—and patriotic—date on the coins is also unknown. Perhaps it was meant to pay tribute to the nation's independence, mark a local celebration, or celebrate the opening of a new storefront. There seem to be no local newspapers, however, that reported anything noteworthy that occurred on July 4, 1790.

The head on the obverse of the threepence is also mysterious; many auction catalogs and numismatic references say that it is believed to be a crude representation of George Washington or, possibly, a self-portrait of Standish Barry. While doing research in early Baltimore newspapers I found an old article that, to my excitement, gave the name of a different person as the subject of Barry's threepence. In the July 3, 1843 issue of the Baltimore Sun, a brief article mentions that, while digging the foundation for a building on the corner of South and Lombard Streets, "a small silver coin was discovered, bearing the description on one side, 'Baltimore Town, July 4th, 1790 [sic],' with an impression of a head, said to be that of Mr. Calhoun, then commissioner of the town, being an office corresponding to that of Mayor." The article continues with a description of the reverse and calls this piece a "shinplaster," minted as a remedy to the lack of federally struck coinage.

The "Mr. Calhoun" referenced in the article is James Calhoun, one of the town's most prominent citizens. Born on April 7, 1743, Calhoun settled in Baltimore around 1771 and quickly became one of Baltimore Town's leading merchants and political figures. He served in the Baltimore militia and on several committees during the Revolution and some sources say that he was a personal friend of George Washington. Of interest to numismatists is his authorization by the Continental Congress to sign bills of credit. After the war Calhoun held several prominent positions in Baltimore politics and apparently held some sort of supervisory role over the Board of Commissioners that governed Baltimore Town. In December 1796 legislation was passed establishing Baltimore City and on January 16, 1797 James Calhoun was elected the first Mayor of Baltimore, a position he held until 1804. He would serve three full terms and part of a fourth—his last cut short because of a change in the election date. Calhoun died on August 14, 1816.

There are, of course, several problems with the article in the Baltimore Sun that identifies Calhoun as the figure on Standish Barry's threepence. First, the article was written 53 years after the date on the coin, and in the intervening years it is possible that some information was distorted or forgotten. It also says that the head is "said to be that of Mr. Calhoun," which//p[hardly seems to be a definitive statement of fact. Nonetheless, the article was written while Barry was still alive (albeit no longer living in Baltimore), and

given his stature in the city it seems likely that a least some people would have known details about his early business. There also do not appear to have been any followups to the article published or any mention of any error made on the part of the Baltimore Sun.

A comparison of portraits of Calhoun and Standish Barry's threepence reveals a few similarities between both figures. Although there is the risk of overanalyzing their features—especially given the lack of details engraved by Barry—one can see how these can both show the same person. It seems quite apparent, too, that the portrait on the threepence scarcely resembles George Washington. The engraving of Calhoun by Waldemar F. Dietrich shows the mayor with a hooked nose, prominent brow, and a rounded jawline. Another engraving of Calhoun done by St. Memin circa 1800 also shows these distinctive attributes. These features are all present in the head on the threepence, with the nose and brow particularly noteworthy. One could even say that the dress and hair are similar, although this is surely the sign of a well-healed gentleman and not an individual style. Other viewers can compare the pictures and draw further conclusions.

There are still a number of mysteries surrounding Standish Barry's threepences—and his imitation doubloon—but hopefully further research will provide additional answers. The discovery of the Baltimore Sun article that names James Calhoun as the probable subject of the threepence gives numismatists additional information with which to analyze Barry's unusual coins. While the article does not provide conclusive proof, I feel it makes a strong case to revisit common numismatic knowledge that holds that the threepence shows either Washington or a self-portrait of Barry. It seems that James Calhoun, a prominent Baltimorean, is far more likely to be the head on Standish Barry's fascinating threepence.

The Standish Barry threepence

Improvement.—Old Coin.—A three story brick building, supported upon iron columns, has within the last month gradually risen upon the long vacant lot at the south east corner of South and Lombard streets, or Exchange Place, under the enterprise of the Messrs. Egertons', who contemplate occupying the principal office for the lottery and broking business. There will be two offices east of the corner, and upper rooms designed for the uses of business. R. C. Murray is the builder, and Joseph Kraiger the bricklayer. In digging the foundation, a small silver coin was discovered, bearing the inscription on one side, "Baltimore Town, July 4th, 1790," with an impression of a head, said to be that of Mr. Calhoun, then commissioner of the town, being an office corresponding to that of Mayor. On the reverse the words "three-pence, Standish Barry," the individual by whom the coin was issued; there had been at the above date, no coin issued by the United States, and the small coin in circulation was of the character of the above, a somewhat better specimen of "shinplasters" than the flimsy trash of the modern financier, the "three-pence" of Standish Barry being at this day worth its weight in silver. The curious can see the coin at the office of Mr. Egerton.

This article from the June 3, 1843 issue of the Baltimore Sun says that the head on a recently excavated Standish Barry threepence is "said to be that of Mr. Calhoun."

An engraving of James Calhoun by Waldemar F. Dieterich
(Baltimore City Library)

An engraving of James Calhoun by St. Memin, circa 1800
(Maryland Historical Society)

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MEET SOME FELLOW C4 MEMBERS

In a past issue, we featured your C4 officers. This time, we are featuring some of Dale Isaac's photographs of members and guests from the November 2017 convention.

(Top) Pierre Fricke, Jim LaSarre, Chester, Joe Esposito.
(Middle) Chris McCawley, Bruce Smith, Leonard Massa with Doris Black, Wade Cole.
(Bottom) George Lyman, Frank Jozapaitis, Tom Gesner, Diane Williams

(Top) Tom Wood, Frank Steimle, Charles Davis, Clem Schetino.
(Middle) Gary Groll, Phil Kalanta with Alan Anthony, Bob Metzger, Ricky Rose.
(Bottom) Byron Weston with Roger Moore, Eric Hildebrant with Vicken Yegparian

(Top) Charlie Mamiye, Chris Young with his brother, Kevin Vinton and family.
(Middle) Q. David Bowers, Neil Musante, Dale Isaac with Brenda Isaac and Chuck Heck.
(Bottom) Mike Demling, Rod Widok, Richard August, Jack Young.

Early American Coppers

Colonials, Half Cents, Large Cents, and Hard Times Tokens and more. EAC comprises over 1,200 knowledgeable members located throughout the United States.

Benefits of Membership

Penny-Wise

This is the official journal for EAC. Well-respected among numismatic journals in the United States, it has won a number of awards from the Numismatic Literary Guild under the editorship of Harry E. Salyards since 1986. It is published quarterly in January, April, July and October .

EAC Website

All issues of Penny-Wise, back to the first issue in the fall of 1967, are available to the world on the Newman Numismatic Portal. Issues published in the last two years are available in the "Members Only" section of the EAC website. The Members only section includes a wealth of information, video and media presentations.

Annual EAC Convention

The EAC Convention is held in early spring. This year we will meet at the beautiful Grand Traverse Resort in Acme, Michigan. Meeting sites are rotated throughout the United States. In addition, EAC holds meetings and symposiums in conjunction with major coin conventions. They are the best way for new members to become familiar with early coppers and to meet others who share similar interests.

Region 8

Members enjoy a weekly newsletter email, consisting of submissions from other Region 8 members. Any EAC member can join Region 8.

Copper Notes and Dark Side

Copper Notes is EAC's online community, our very own private Facebook page. All EAC members are welcome but must request an invitation. Copper Notes is not visible to the general Facebook population. Enjoy real time conversations with the experts! Dark Side is a similar format discussing counterfit Coins and anomalies.

EAC yearly dues are $39.00. A junior membership (under 18) is available for $5.00

Join today by visiting www.eacs.org

ANNOUNCEMENTS

THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

www.archive.org/details/newmannumismatic

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COMPLETE C4 NEWSLETTER CDs FOR SALE

C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4.) The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for $50 plus $4.00 p&h for members or $75 plus $4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at dughistory@juno.com or at P.O. Box 568 Rancocas, NJ 08073 or (b) Charlie Rohrer at RohrerC@cadmus.com or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

I need help in a project that will turn into a *C4 Newsletter* article on estimating the surviving population of State Coinages. I am developing a model but need to better understand how many NJ coppers collectors hold. Only aggregated data will be used. I am looking for information on total number of NJ coppers, number recovered (dug), number purchased, and number sold in last 12 months or longer periods if available. I am looking for data from any size collections or accumulations.

J. Howes; 19967 East Doyle; Grosse Pointe Woods, MI 48236; 313 319-1743

Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are $10 for the first and $8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

P.O. Box 568
Rancocas, NJ 08073-956

dughistory@juno.com
609-261-6662 (Home)

C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at www.colonialcoins.org. These books may be ordered directly from: Charles Davis' website: www.numisbook.com.

(1) Carlotto, Tony, *The Copper Coins of Vermont and Those Bearing the Vermont Name*, Colonial Coin Collectors Club, 1998. Price: $165.

(2) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage*, Colonial Coin Collectors Club, 2002. Price: $10.

(3) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price $85.

(4) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price $85.

(5) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724)*, Colonial Coin Collectors Club, 2007. Price: $85.

(6) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price $85.

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The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :
http://www.forgerynetwork.com/default.aspx?keyword=cob ..
http://www.forgerynetwork.com/asset.aspx?id=QEjfzd5ZR~x~8=

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RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at www.colonialcoins.org. There are actually two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at njraywms@optonline.net or call.

TO ALL MEMBERS:
A C4 LIBRARY CHALLENGE

(Leo Shane, C4 Librarian)

The C4 Library has grown to almost 300 Books and over 700 Auction Catalogs (full and partial.) In addition, there are many non print recordings and other miscellaneous items. Many titles are out of print and hard to find. Some titles are rare. A complete listing can be viewed on the club website.

As the C4 Librarian I'd like to issue a challenge to all C4 Members. The challenge covers the next 12 months (roughly 1 November 2017 to 1 November 2018.) During that time, I'd like every member to borrow at least one item from the C4 Library, read it and then write a ½ to 1 page summary for publication in the C4 Newsletter. The summary should identify:

1.) What was borrowed? (title, author, edition)
2.) What was the subject matter in the item.?
3) Why did you borrow that particular item?
4) What did you learn from reading/studying it?
5) What other C4 Members would benefit from borrowing this item?

Many of the items in our library are not familiar to other members especially newer members. This Challenge will accomplish two things: First – You will learn something new that you didn't know before. Second – You will be alerting other C4 members to items that may help them increase their hobby knowledge.

As the inscription on the Fugio Cent says, "Time Flys So Mind your Business." Make this challenge your business to increase our understanding of the Coins and Paper Money we collect.

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PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members, with their home states, are :

Thomas Ittelson - MA *Kevin Jackson - NC* *Chris Pretsch - PA*

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C4 Membership Dues

Annual dues are currently $30.00 for Regular Membership ($40 if residing outside the United States) and $10.00 for Junior Membership (under 18 years of age; $15 is non US resident.) They are payable on a calendar year basis… due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or $750.00. You may mail checks (made out to "C4") to:

Charlie Rohrer, C4 Treasurer
PO Box 25
Mountville, PA 17554

Thank you for paying in a timely manner… It makes his job easier and will be much appreciated!

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COLONIAL HAPPENING AT EAC 2018
May 3, 2018 Traverse City, MI

EAC 2018 Convention will be here before you know it! After the EAC Reception on Thursday evening, our three "Happenings" are held, each geared toward Large Cents, Half Cents and Colonials. The Colonial Happening welcomes all to attend and participate (if desired.) We encourage you to bring something pre-federal to the gathering. We use a camera and projector to show the item on a screen for all to view, discuss and learn. Bring your favorite coin, something you have questions about, an oddity, colonial paper, a medal or token... but most important, **bring yourself**.

Those participating in the Large Cent and Half Cent Happenings are encouraged to duck in whenever they can for as long as they can. If you have any questions, contact Ray Williams njraywms@optonline.net.

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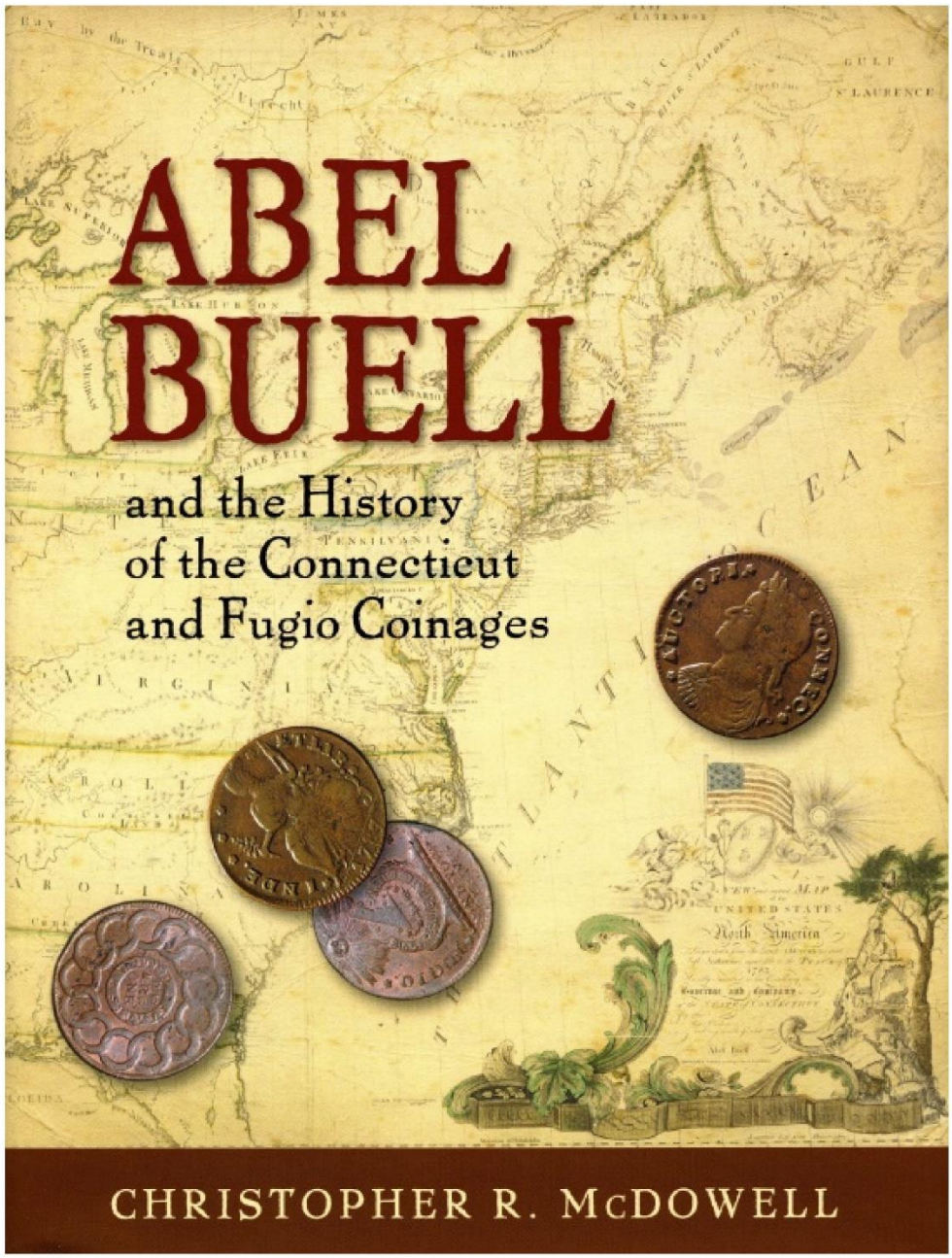
I am in the process of researching information pertaining to the Talbot, Allum & Lee series. I am seeking assistance from C-4 members who may have knowledge regarding the evolution of the series and the coins that were issued. I possess the basic series including all mules. If you have any unique or off metal pieces, or a half cent struck over a Talbot piece I would love to have access to them if possible.

Please contact Arnold Miniman at ahminiman@gmail.com, or (201) 317-4199.

Support the C4 Club education initiatives buy this book:



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FRENCH COINAGE
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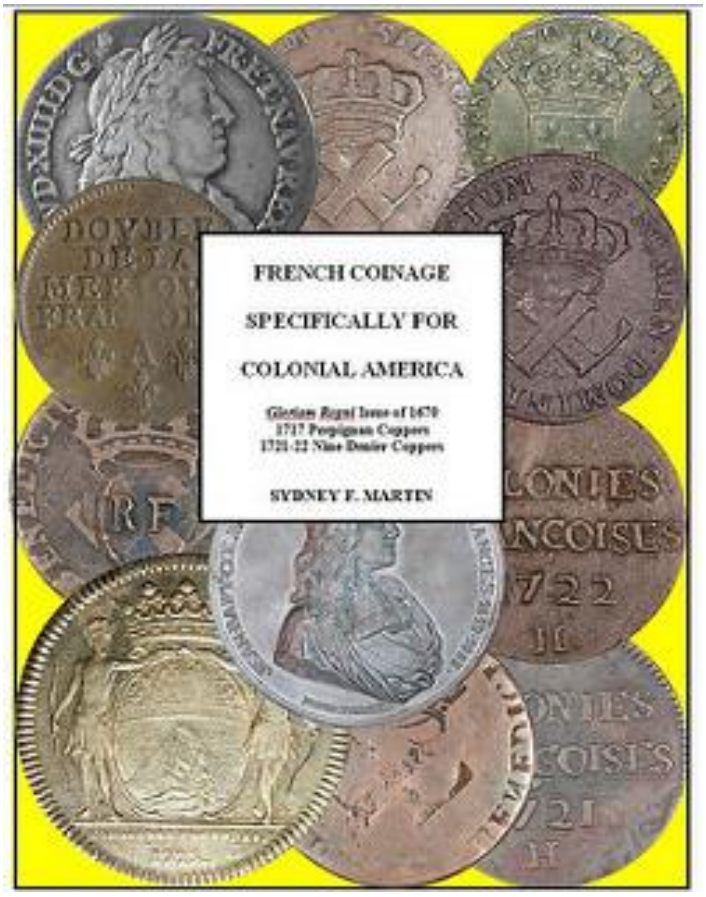

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically For Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America.

According to Lou Jordan, the curator of numismatic collections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."

"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevich, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and their coinage has been long cherished in Canada."

Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the Gloriam Regni coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

In the book's introduction, John Kraljevich writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

The 480 page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for $85.00 plus $7.00 shipping from bookseller Charles Davis, (http://www.numisbook.com/), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

RESEARCH ASSISTANCE SOUGHT

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchial presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such a rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at csull@ku.edu.

CLASSIFIED ADS

Due to increased publications and mailing costs, the charge for half and full-page ads will increase for Volume 24. The new rates are shown below. These rates are still below comparable newsletters.

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	$300	$450	$600	$750	6" x 9"
1/2 page	$175	$250	$325	$400	6" x 4.5"

Covers cost somewhat more (please inquire – generally $200 additional.) If you want to include a photo with your ad there will be an additional $10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.

Todd Gredesky PO Box 102 Woodbury, NJ 08096

856-803-6102(cell) email: njtodd7@hotmail.com

2002 C4 Auction Catalog $8

2004 C4 Auction Catalog $8

2009 C4 Auction Catalog $8

2010 C4 Auction Catalog $8

Foreign buyers add $3 postage.

Wanted Canadian Auction Catalogs featuring Blacksmith tokens.

COLONIAL NEWSLETTER

Interested in acquiring a complete, original, unholed set of the Colonial Newsletter. Will pay any reasonable price. Contact novacaesarea@yahoo.com.

Mahogany Coin Cabinets – Handcrafted from solid mahogany. Cabinets are available with either 12, 15, or 18 trays. Multiple recess sizes up to 2" available. Custom cabinets also available…contact me to discuss your needs. Cabinets start at $350, with **free shipping** for C4 and EAC members. For additional details, information, images, or to order, visit:

www.CabinetsByCraig.net (note that it's **.net**), or call 972-978-7710, or write: PO Box 1231, Frisco, TX 75034.

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Shipping $7. Send check to J. Howes [19967 East Doyle, Grosse Pointe Woods, MI 48236] or total amount via Paypal to jackhowes@yahoo.com

LOST CENTS, DEAD OWNERS: Appreciating Coins in Decay.
If you want to read something totally different and a bit radical, I think you will enjoy my new book. It is a heartfelt exploration of history as told by coins lost in the dirt. The book also explains how old coppers decay when confronted with Mother Nature. Finally, I examine the aesthetics of corrosion, born of the conflict between nature and man (wherein nature wins.) Check it out & enjoy a great weekend read.

My book is available from Books123.org or from other Internet sellers like Amazon.com. It costs $24.95 (less than a corroded Draped Bust cent.)
Thanks. Michael S. Shutty, Jr.

Complete Set of 24 Ford Sale Catalogs
Soft cover classics w/PRs. $275 post paid.

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Custom ordered by me. No longer available. If you want your own classic stationary, this is for you. $275 post paid.

Contact Spencer Peck @ spencerpeck@comcast.net to reserve.

COLONIAL VIRGINIA COPPERS: I am collecting all information, images and data on colonial Virginian coppers. Please share with me your photos of counterstamped, defaced, or unusual coppers. In addition copies of any stories, old newsprint articles or papers relating to the Virginians would be appreciated. Thank you. You can contact me at rogermoore435@yahoo.com. Thank you!! Roger Moore

"Colonial, cut, countermarked and Caribbean coins (and some other odds and ends as well.) I am starting to sell a few pieces and have put up a website to that end. Please take a look at eastrockcoins.com. Peter Griffin."

Attribution Guide for New Jersey Coppers by Michael Demling.
Large soft bound $44.95; Small soft bound $34.95; Hard bound $94.95; Shipping $3.95 on any order.
Please note copies are limited. Please inquire before ordering.
mdemling@mdaarchitects.com
Michael Demling 1750 Zion Rd Suite 106A Northfield, NJ 08225

Clement V. Schettino; PO Box 1093; Saugus, MA 01906
copperclem@comcast.net; copperclem.com

Some of the Earliest American Coppers. Contemporary Counterfeit British & Irish Halfpence and Farthings. My personal collections built over the past decade are now for sale. We now have a webpage up and running with most all coins imaged and priced.

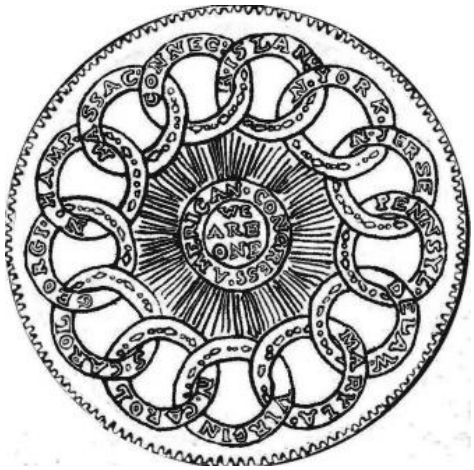
More will go up from time to time. I also have some Colonials and Spanish American Colonials-Cobs up. There are currently about 12 categories populated with coins for sale, they are; British George II, British George III, Irish George II, Irish George III, Counterstamps, Cast Ctfts, Mules, Errors, Regales Colonials and Cobs. In the near future I will be adding some interesting Misc pieces.

I am still selling CD's of my collections, the details are on the webpages.

Postage is always free for C4 and EAC members. Please use the savings towards next year's dues ;-).

Please visit the webpages at copperclem.com and feel free to email with any questions.

I am interested in acquiring unusual (e.g., mis-struck, counterstamped, love tokens) and high condition examples of St. Patrick coinage. I'm also seeking unusual edge markings on Kentucky pieces. Syd Martin: sfmartin5@comcast.net or 215-348-8149.



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